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SCULPTURAL EMBELLISHMENTS AT ST. LOUIS EXPOSITION

The resignation of F. W. Ruckstuhl as chief of the department of sculpture at the St. Louis Exposition, and the appointment of Karl Bitter as his successor, will materially modify, though not radically change, the sculpture plans arranged for the embellishment of the buildings and grounds. In view of the importance of the work, a word as to the modifications will be acceptable.

Mr. Bitter has preserved as the basis the scheme devised by Mr. Ruckstuhl, as embodied in the latter's formal report to the director of works. This scheme symbolizes in sculpture the history of the purchase, dividing the sculpture figures and groups into four principal classes, as follows: 1. The animal owners of the soil, including the wild bronco, the deer, the buffalo, the elk, the Rocky Mountain lion, the alligator, the Kansas steer, and the moose; 2. The uncivilized owners of the soil—the Indian; 3. The discoverers, explorers, trappers, and hunters, who won the soil from the red men; 4. The highly civilized races of Spain and France, who followed the path the more uncouth white man pioneered.

The color scheme of the exposition is to be old ivory or cream-white, the committee having abandoned, on account of the size of the buildings, the original intention of following the prismatic scheme used so effectively at Buffalo. Two coats of paint are to be applied as soon as each building is completed, and a third will be put on all just before the exposition opens.

The buildings will thus have exactly the same finish as the sculptural embellishments that will enter so largely into their decoration and in a sense be a part of the structures themselves. Each building is to be equipped with allegorical sculpture, symbolical of the purpose to which the structure is to be devoted. At each main entrance will be statues showing the primitive industrial operation whose development is shown within. The subjects as originally planned by Mr. Ruckstuhl were to be as follows:

Electricity Building: East front, primitive fire-making; north, Volta; west, Morse; Jefferson is at the south front. Textile: West front, primitive weaving; east, Eli Whitney, inventor of the cotton-gin; north, Jacquard, inventor of the loom; at the south front will be the statue of Napoleon. Varied Industries: South front, seated statue, symbolizing the varied industries; west front, glass-blower; east front, Zuni basket-weaver; the north abuts the fence. Manufactures: South front, allegoric group, symbolic of manufacturers; west front, primitive potter; east front, a primitive cobbler. Mines and Metallurgy: West front, Davy, inventor of the miners' lamp; east front, Bessemer, inventor of the steel process; south front, miner cradling gold; north front, allegorical statue of Vulcan. Liberal Arts: South front, Galileo, the father of astronomy; east front, Alvan Clark, the telescope-maker; west front, Gutenberg, the inventor of

printing; farther west from this statue will be a note of quiet fun—a primitive photographer taking the picture of a country bride and bridegroom. Machinery: North front, Elias Howe, inventor of the sewing-machine; east front, Watt, inventor of the steam-engine. Transportation: South front, Robert Fulton, inventor of the steam-boat; east front, James B. Eads, inventor of the caisson process of bridge-building.

Besides these statues, there were to be fourteen allegorical statues symbolic of the fourteen purchase states, in the Terrace of States, at the top of Art Hill. Each state is invited to reproduce or cast the statue pertaining to it in bronze, for permanent preservation. In front of the decorative screen, which will close the main avenue at the north, opposite the Cascade Gardens, there was to be a monumental group, thirty feet wide and sixty feet long, depicting the "Triumph of Missouri."

At the junction of the Grand Vista and the main avenue there were to be four heroic groups of four figures each, symbolizing the glorification of science, learning, agriculture, and art. A statue of Pierre Laclede was to be advantageously displayed. Among the trees which form an arcade on the main avenue forty allegorical statues were to be placed. On the Art Building four statues in marble and bronze were to be shown, two of each material. In addition, this building was to have twenty-six stone pedestals, on which staff statues were to be replaced after the fair, with bronze.

Mr. Bitter's scheme departs from that of Mr. Ruckstuhl in several respects. The most important suggestion of Mr. Bitter is, that the keynote of the decorations for the exposition shall be joyous and festive, and that the less decorative feature in the way of portrait statues should be kept within reasonable limits. Mr. Ruckstuhl's scheme contemplated an abundance of portrait statues. Mr. Bitter's scheme proposes to symbolize the activities rather than to set them forth by portraits of men.

Another important change proposed by Mr. Bitter is in the development of the cascades, the focal point and the crowning beauty of the exposition. Mr. Ruckstuhl said, regarding the sculptural decoration of the cascades: "The cascades and the stairways will be decorated with sportive groups of human and animal forms—nymphs, cupids, horses, dragons, etc." Regarding the sculpture for the cascades Mr. Bitter said: "The cascades are the most important feature of the exposition—a feature which will distinguish this exposition from every former exposition. For this reason it is meant that the decorations of the cascades shall give expression to the high ideals on which this exposition is based."

In his scheme Mr. Bitter follows the lines laid down by Mr. Ruckstuhl in regard to the historical development of the lands comprised in the Louisiana Purchase as far as they apply to the avenue

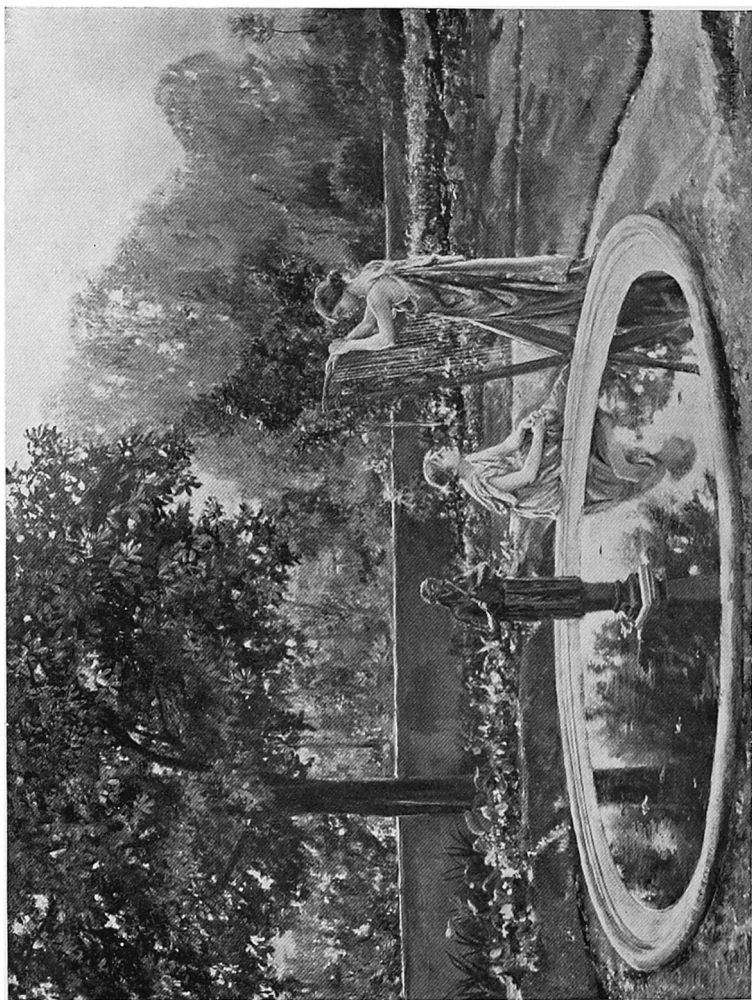
and driveways leading to the cascades, but there his scheme departs entirely. He intends to make the main cascade the Fountain of Liberty. He proposes to crown the sculptured group surrounding this cascade with a figure symbolical of Liberty, flanked by figures of Truth and Justice. The side cascades are to be symbolical representations of the Atlantic and Pacific oceans, because the purchase was the means first of spreading America's liberty from the Atlantic to the Pacific. Liberty in the main cascade will extend her arms in a commanding gesture, two symbolical figures crowning the side cascades, representing the Atlantic on one side and the Pacific on the other. The enormous volumes of the rushing water will lend themselves excellently to the representation of the Atlantic and Pacific oceans, and towering high above them will stand in the center that which is dearest to the hearts not only of Americans, but of the human race—Liberty, Truth, and Justice.

The sculptors who will make the statuary will be Americans. Every sculptor of note and every sculptor of promise will be invited to participate. These sculptors will make in their studies a half life-size model of the statue they design. This will be in clay, and the sculptor will cast it in plaster. It will be shipped to St. Louis, where it will be enlarged to the desired size, under the eye of Chief Bitter, by skilled workmen. Statues of Jefferson and Napoleon will be done by Ward and French. Mr. Bitter will execute some of the work himself, and Mr. Ruckstuhl will be invited to do the same.

"It will easily be the most magnificent display ever massed at any exposition," said Mr. Ruckstuhl, before resigning. "The first inhabitants or owners of the land were mythological nymphs, fauns, satyrs, dryads, which will be used in the focal pieces around the big cascades. With them will be used the winged horses, and the sea-dragons which fable connects with them. Next will come, as the cascades are left behind, the Indians, the second owners of the soil. Keokuk, chief of the Sacs and Foxes, and Black Hawk, chief of the Iowas, will have statues in the gardens at the foot of the cascades.

"The animals, simultaneous owners with the Indians, will be shown in the radiating avenues, in compositions fifteen feet high. The wild bronco, the bear, buffalo, elk, Rocky Mountain lion, the alligator, the Kansas steer, and the moose are the eight animals suggested for this use. Among the Indian compositions, Frederick Remington has suggested a Cheyenne Runner. Indians in canoes and Indians moving are other compositions which will hold a place in the avenues near the Transportation Building, to show primitive methods of transportation.

"The next stage shown will be the explorers and trappers who won the land from the Indians and the wild animals. Statues of Lewis and Clark, the explorers, will stand, respectively, at the head of the east and west bridges which cross the lagoons at the foot of Art



THE INTERLUDE
By Will H. Low



Hill. Gigantic sculptural groups, showing De Soto discovering the Mississippi and Marquette and Joliet exploring the stream, will hold a place in the avenues beside the Grand Lagoon.

"In the avenues at the south entrance of the Electricity and the Textile buildings, seated statues of Napoleon and Jefferson will appear. The former is to be shown deliberating as to the desirability of signing the purchase treaty; the latter triumphant, with the purchase treaty in his hand.

"Two great companion groups will stand in the main transverse avenue, one in front of the French pavilion on Skinner road, the other in front of the United States Government Building at the opposite end of the avenue. The former will show symbolically the fraternity existing between France and the United States, and the latter, a group of thirty feet high, will be 'America, the Universal Peacemaker.'"

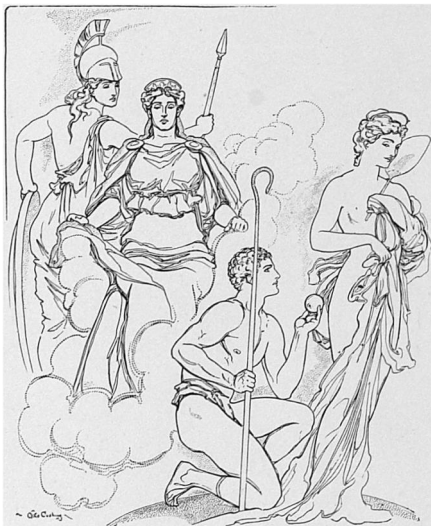
E. T. HENDERSON.



A NOTE ON OTHO CUSHING'S DRAWINGS*

We know that it was the beautiful which the late Lord Leighton strove for unremittingly. Although the subjects of his paintings are in themselves beautiful—the main thing, perhaps, from the spectator's viewpoint—it would seem that what Leighton endeavored to achieve above everything else was beauty of composition. He bestowed particular attention upon the grace of the curves; and the general rhythm of the composition is found echoed in all the details of the design.

Otho Cushing has told me that Leighton's work offered, probably, more sources of inspiration for his own art than that of any other artist. It is Leighton's studies for his paintings that Mr. Cushing refers to in particular, and



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THE PARIS EXPOSITION—FIRST AWARD
By Otho Cushing